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CHARLES VILLINGHAM PRODUCTION
FROM COL. ROBT. R. MCCORMICK
FRITZI SCHEFF
OPERA COMPANY

S-41

THE PRIMA DONNA

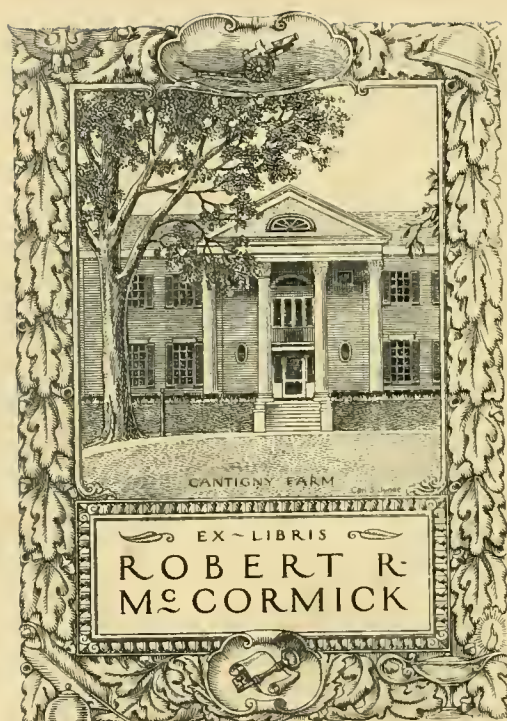
BY THE AUTHOR AND COMPOSER OF
"Mlle MODISTE"



BOOK &
LYRICS BY
**HENRY
CLOSSOM**

MUSIC
BY
**VICTOR
HERBERT**

M. WITMARK & SONS



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Chas. Dillingham's Production
BY THE
...FRITZI SCHEFF...
OPERA COMPANY



THE PRIMA DONNA




BOOK AND LYRICS BY

HENRY BLOSSOM



MUSIC BY

VICTOR HERBERT.

VOCAL SCORE, Pr. \$2.00 net. 
" 6/2 "

M. WITMARK & SONS,
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1844.

FROM COL. ROBT. R. MCCORMICK

CHARLES DILLINGHAM

Presents

Fritzi Scheff

IN A MUSICAL PLAY IN TWO ACTS

Entitled

The Prima Donna

Book and Lyrics by HENRY BLOSSOM.

Music by VICTOR HERBERT.

CAST OF CHARACTERS.

Colonel Dutoir.	Nace Bonville
Captain Bordenave	William K. Harcourt
Lieut. Armand, Count de Fontaine	William Raymond
Lieut. Fernand Drouillard	Donald Hall
Lieut. Gaston de Rendal	Martin Haydon
Lieut. Prosper Rousseau	Geo. W. Macnamara
Lieut. Eugene de Beaumont	Robert E. Clarke
Mons. Beaurivage, Athenée's Father	W. J. Ferguson
Herr Max Gundelfinger, Known as "Pop".	Jas. E. Sullivan
Signor Giuseppe Spaglionni	Phil Branson
Baron de Pombal.	Herbert Ayling
Dr. Papin	St. Clair Bayfield
First Waiter.	Armand Cortez
Second Waiter	Peter Canova
Mother Justine, Proprietress of the Cafe	Josephine Bartlett
Mlle. Athenée, Prima Donna of the Opera Comique	Fritzi Scheff
Margot, her Maid	Gwendolyn Valentine
Mlle. Mathilde.	Grace Spencer
Mlle. Desirée	Renee Dyris
The Dutchess	Ellen Carr
Countess Helene	Blanche Morrison
Marquise du Perriponds	Lizzie Conway
Celeste	Margaret Ross
Mignon	Gertrude Doremus
Clairette	Virginia Reid
Rebe	Marguerite May

TIME: The Present.

SYNOPSIS OF SCENES.

Act I — The Pomme d'Or.

Act II — Club House at Ile de Puteaux, Paris.

(Entertainment by the Estudiantina Octette)

Musical Director.	John Lund
Stage Manager.	Frank Beresford

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Overture.

Tempo di Marcia.

Piano.

fff *Tutta forza.* ffff

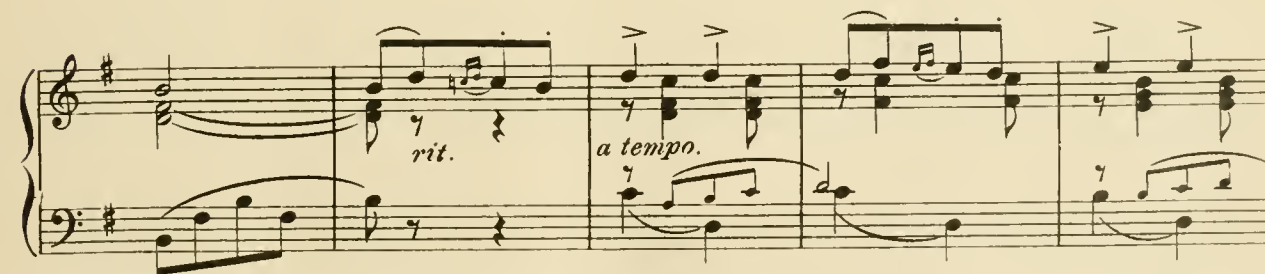
sfz

sfz

sfz

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First system of musical notation, featuring a treble and bass staff. The music includes various musical notations such as accents, slurs, and a *rit.* (ritardando) marking.

Valse Lento.

Second system of musical notation, starting with the title *Valse Lento.* The music includes markings for *pp dolce.* (pianissimo dolce) and *a tempo.* (al tempo).

Third system of musical notation, including the marking *poco accel.* (poco accelerando) and a *b#* (B sharp) marking.

Fourth system of musical notation, including the marking *pp rit.* (pianissimo ritardando) and a *rit.* (ritardando) marking.

Fifth system of musical notation, including the marking *dolce.* (dolce) and *poco accel.* (poco accelerando).



Moderato.

The musical score is written for piano and consists of five systems of staves. Each system has a treble and a bass staff. The key signature is one sharp (F#). The tempo is marked "Moderato." at the beginning. The first system starts with a forte (*f*) dynamic. The second system continues the melodic and harmonic development. The third system introduces a fortissimo (*ff*) dynamic and a sforzando (*sffz*) marking. The fourth system features a sustained *sffz* dynamic. The fifth system concludes with a final *sffz* marking. The notation includes various musical elements such as triplets, slurs, and articulation marks.

fff Tutta forza. fff

sfz

sfz



First system of musical notation. The treble staff contains a series of chords and single notes, some with slurs. The bass staff features a rhythmic pattern of eighth notes with slurs. The tempo marking *accel.* is written above the first staff.

Second system of musical notation. The treble staff continues with chords and slurs. The bass staff has a similar rhythmic pattern. The tempo marking *pesante.* is written above the second staff.

Presto.

Third system of musical notation. The treble staff features a series of chords and slurs. The bass staff has a rhythmic pattern of eighth notes. The dynamic marking *fff* is written above the first staff.

Fourth system of musical notation. The treble staff contains a series of chords and slurs. The bass staff has a rhythmic pattern of eighth notes. The tempo marking *strepitoso.* is written above the first staff. The dynamic marking *fff lunga.* is written above the second staff. The dynamic marking *fffz* is written above the third staff.

Opening Act I.

No 1.

Moderato.

Piano.

mf

The musical score is written for piano and consists of four systems of music. The first system is marked 'Piano.' and 'mf'. The second system has a 'cresc.' marking. The third system has an 'f' marking. The fourth system is marked 'mf'. The music is in 2/4 time and features various musical notations including triplets, slurs, and dynamic markings.

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Pop playing the Piano.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and contains a melody of eighth notes with slurs. The lower staff is in bass clef with the same key signature and contains a bass line of eighth notes. A dynamic marking *f* is placed below the first measure of the bass staff. The system concludes with a *brillante.* marking above the final measure of the upper staff.

The second system of musical notation consists of two staves. The upper staff continues the melody from the first system. The lower staff continues the bass line. The system concludes with a *cresc.* marking above the final measure of the upper staff.

The third system of musical notation consists of two staves. The upper staff continues the melody. The lower staff continues the bass line. The system concludes with a *cresc.* marking above the final measure of the upper staff.

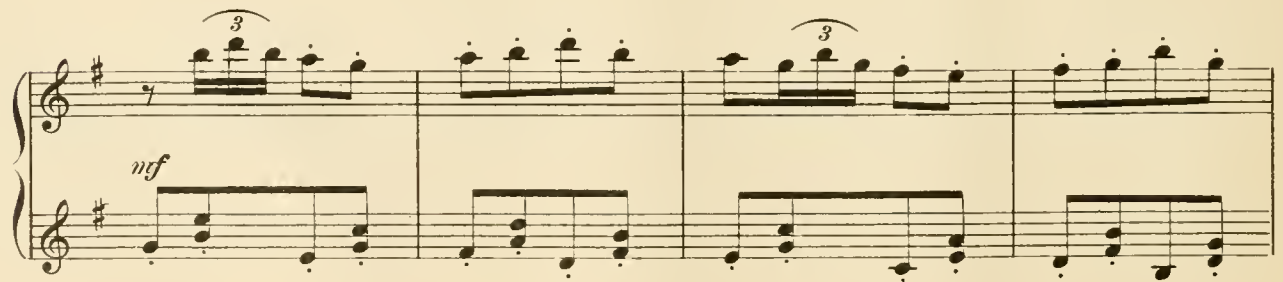
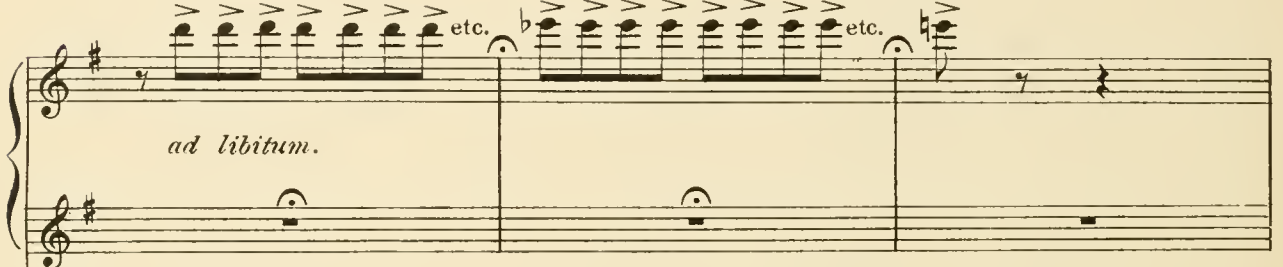
The fourth system of musical notation consists of two staves. The upper staff continues the melody. The lower staff continues the bass line. The system concludes with a *cresc.* marking above the final measure of the upper staff.

The fifth system of musical notation consists of two staves. The upper staff continues the melody. The lower staff continues the bass line. The system concludes with a *cresc.* marking above the final measure of the upper staff.

The sixth system of musical notation consists of two staves. The upper staff continues the melody. The lower staff continues the bass line. The system concludes with a *piu cresc.* marking above the final measure of the upper staff.



Pop tunes his Piano.





8⁸ > > > > > > etc. # > > > > > > etc.

ad lib.

Tempo di Valse.

8⁸ > > > > > >

ff

Tempo di Valse.

f *poco pesante.*

8⁸ > > > > > >

pp

8

ad lib.

This system contains the first system of music. It features a grand staff with a treble and bass clef. The treble staff has a melodic line with eighth notes and a dotted quarter note, marked with an '8' and a dashed line. The bass staff is mostly empty, with a few notes in the first measure. The tempo marking 'ad lib.' is written below the first measure.

8

pp

This system contains the second system of music. It features a grand staff. The treble staff has a melodic line with eighth notes and a dotted quarter note, marked with an '8' and a dashed line. The bass staff has a bass line with eighth notes and a dotted quarter note, marked with a 'pp' (pianissimo) dynamic. The tempo marking 'ad lib.' is written below the first measure.

ad lib.

8^{va} bassa

This system contains the third system of music. It features a grand staff. The treble staff has a melodic line with eighth notes and a dotted quarter note, marked with an '8' and a dashed line. The bass staff has a bass line with eighth notes and a dotted quarter note, marked with an 'ad lib.' dynamic. The tempo marking '8^{va} bassa' is written below the first measure.

This system contains the fourth system of music. It features a grand staff. The treble staff has a melodic line with eighth notes and a dotted quarter note, marked with an '8' and a dashed line. The bass staff has a bass line with eighth notes and a dotted quarter note. The tempo marking 'ad lib.' is written below the first measure.

Animato.

First system of musical notation. The treble clef staff contains whole rests. The bass clef staff contains a half note G with a fermata, followed by two whole rests. The key signature changes from one sharp (F#) to two flats (Bb, Eb) at the end of the system.

Animato.

Second system of musical notation. The treble clef staff contains chords and eighth notes. The bass clef staff contains chords and eighth notes, marked *ff* (fortissimo). The text *sempre animando.* is written above the bass staff. The key signature changes to two flats (Bb, Eb) at the end of the system.

Third system of musical notation. The treble clef staff contains chords and eighth notes, marked with an 8-measure rest. The bass clef staff contains chords and eighth notes. The key signature is two flats (Bb, Eb).

Fourth system of musical notation. The treble clef staff contains chords and eighth notes, marked with an 8-measure rest. The bass clef staff contains chords and eighth notes. The key signature is two flats (Bb, Eb).

Fifth system of musical notation. The treble clef staff contains chords and eighth notes, marked with an 8-measure rest. The bass clef staff contains chords and eighth notes. The key signature is two flats (Bb, Eb).

Sixth system of musical notation. The treble clef staff contains chords and eighth notes, marked with an 8-measure rest. The bass clef staff contains chords and eighth notes. The key signature is two flats (Bb, Eb).

CHORUS.

Valse lento.

1st Girl.

You're char-man-te! Say oui! Let us

molto grazioso e rubato.

Valse lento.

pp

be bons a - mis! Don't de - lay! Name the

I

*accel.**a tempo.**accel.*

day, And I'll prove that I love on - ly you. For je t'a -

will prove that I love on - ly you. For je t'a -

accel.

accel.

accel.

rit.

dore! ma cher - ie!

dore! ma cher - ie!

Molto animato.
All Whistle.

rit.

rit.

sempre staccato.

This musical score is for a piano and voice piece, page 23. It features three systems of staves. Each system consists of a single treble staff for the voice and a grand staff (treble and bass) for the piano. The key signature is B-flat major (two flats). The time signature is 2/4. The first system shows the voice melody in the first three measures, followed by a rest in the fourth. The piano accompaniment consists of chords in the right hand and single notes in the left hand. The second system continues the melody and accompaniment. The third system shows the voice melody in the first three measures, followed by a rest in the fourth. The piano accompaniment continues with chords and single notes. The score is written in a clear, legible style with standard musical notation.

The first system consists of two systems of piano accompaniment. Each system has a treble and bass staff. The music is in 2/4 time and features a melody in the treble staff with a supporting bass line. The first system ends with a fermata on the final note.

Sing. Don't you see that to

Ma Cher - ie! to

Ma Cher - ie! Don't you see that to

Ma Cher - ie! to

The second system features a vocal entry with lyrics. The piano accompaniment is in the bass staff, providing a harmonic foundation for the vocal line. The lyrics are: "Sing. Don't you see that to Ma Cher - ie! to Ma Cher - ie! Don't you see that to Ma Cher - ie! to".

ff 8

The third system continues the piano accompaniment. It features a forte (*ff*) dynamic and an 8-measure rest indicated by a bracket and the number 8. The music is in 2/4 time and features a melody in the treble staff with a supporting bass line.

ff 8 *Tutta forza.*

The fourth system continues the piano accompaniment. It features a forte (*ff*) dynamic and an 8-measure rest indicated by a bracket and the number 8. The music is in 2/4 time and features a melody in the treble staff with a supporting bass line. The system ends with the instruction *Tutta forza.*

me you're Char-man - te! Say oui! Let us be bons a -

me you're Char-man - te! Say oui! Let us be bons a -

8

mis! Don't de - lay! Name the

mis! Don't de - lay! Name the

Don't de - lay!

8

day! And I'll

I'll prove, That I love on - ly

day! And I'll prove, That love on - ly

I'll prove,

Allegro molto.

thee, For je t'a - dore, ma cher - iel

thee, For je t'a - dore, ma cher - iel!

Allegro molto.

Allegro molto.

je t'a - dore ma cher - ie!

je t'a - dore ma cher - ie!

sfz

sfz

sfz

sfz

The musical score is written for voice and piano. The voice part consists of two staves, both in treble clef, with lyrics underneath. The piano accompaniment is written for a grand piano with a grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat). The score is divided into four systems. The first system contains the vocal melody and piano accompaniment. The second system continues the piano accompaniment. The third system shows the vocal melody and piano accompaniment. The fourth system continues the piano accompaniment. Dynamics include *sfz* (sforzando) in the piano part.

Something Always Happens When It Shouldn't!

4 5 1 2 N^o 2.

Piano.

I've had as much ex-per-i-ence as
I got some fun-ny friends what like to
One night I called up-on an-oth-er

an-y doz-en men, A dodg-ing in and out from Cu-pid's
make a lee-tle joke, Be-fore I called to see my girl one
sweet-heart called Ma-rie! The fam-'ly dey were all a-round the

dart.
night.
place!

But some-thing al-ways hap-pens when I'm
They hand-ed me a nice ci-gar, they
We start-ed in to play a game, dat

pp giocosamente.

get - ting good, and then, I got to find me out a new sweet - heart! — There's
 thought that I would smoke, But first they filled it full of dy - na - mite! — Those
 ev - 'ry one should see, Which one of us could make the ug - liest face! — Just

fif - ty bil - lion peo - ple in the world and I am told, Two
 fool - ish kind of tricks, dey al - ways get you in a fix! And
 then my Ma - rie's moth - er stuck her face in through the door! I

p

thirds of them are wo - men, why - it's sil - ly! The
 dat's de night dat end - ed all my glo - ry! I
 said: "Your moth - er wins with - out de - lay - ing!" But

mar - ket's full! Its o - ver-done! But when I want a stin - gy one, Why
 thought it was a good ci - gar, And so I gave it to her pa, I
 I had made an aw - ful break, Too late I found out my mis - take, When

some - thing al - ways makes me out a "gil - ly!" For
 hate to tell the fin - ish of the sto - ry! But
 Ma - rie said: "Why moth - er wasn't — play - ing!" Ach!

REFRAIN.
 Poco meno.

some - thing al - ways hap - pens when it should - n't! I
 some - thing al - ways hap - pens when it should - n't! I
 some - thing al - ways hap - pens when it should - n't! I

colla voce.

can't ex - plain just why it is, or how! But
 can't ex - plain just why it is, or how! Dere
 can't ex - plain just why it is, or how! It

dere iss com - pli - ca - tions, When a girl has got re - la - tions. If it
 came a noise like thun - der; Vere is fa - der now I won - der? If it
 could - n't be some oth - er, It must be the face of moth - er. If it

had - n't been for them I might be mar - ried now! —
 had - n't been for him I might be mar - ried now! —
 had - n't been for her I might be mar - ried now! —

pp *D.S.*

4508 NO 3.

Twenty Years Ago!

Trio.

Moderato grazioso.

Piano.

*mf**accel.**rit.**p*

I was not yet quite

I re-mem-ber when we both were gay young sparks!

twen - ty!

Go - ing ev - 'ry eve - ning on the

I re-call it ver - y well!

Lov - ers I had a - plen - ty!

wild - est larks.

I ad - mired you, truth to

Dai - ly a new flir -

Op - e - ra and then a sup - per set for two!

tell!

ta - tion! No one told!

Tête a tête!

With a bal - let danc - er!

rit.

Life was but one long sweet day - dream! For in those

Life was but one long sweet day - dream!

Bird was hot, bot- tle cold! Life was but one long sweet day - dream!

rit.

rit.

Un poco meno.

good old days, They had such diff - 'rent ways. In mod - ern

In those days.

For in those days. They'd diff - 'rent ways;

Un poco meno.

times, Of course they'd be con - sid - ered slow! _____ No chor - us

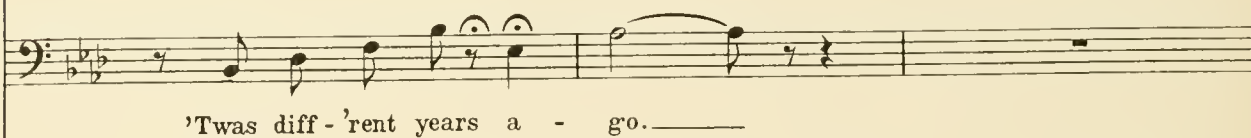
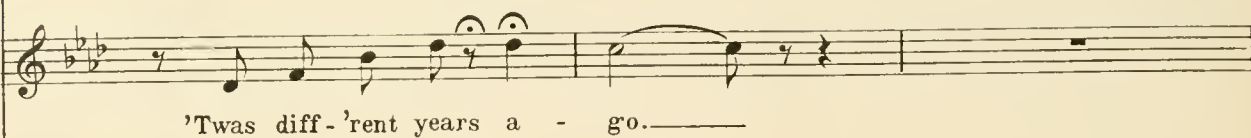
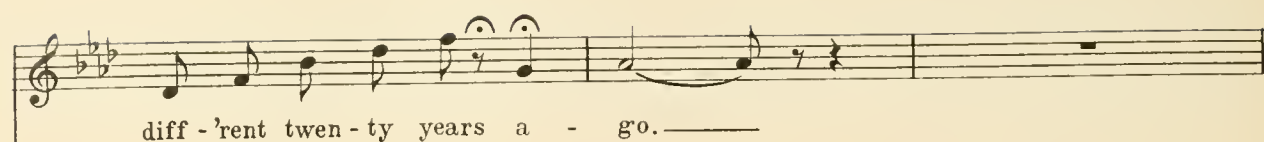
Such diff - 'rent ways! _____

These times _____ we'd think them slow!

girl was known, A mo - tor - car to own! Oh yes! 'twas

They were slow. _____

No girl was known, A car to own!



No 4. Here's To My Comrades And Me!

Valse lento.

Piano.

Po - ets may

sing of the beau - ties of spring, Or the stars shin - ing

soft - ly a - bove. Oth - ers may swear that they're

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quite in dis - pair, When a - way from the girl that they

love. ————— But spring may bring rain, And the

moon quick - ly wane, And the Girl may not love you for

long. ————— For me then, the joys with my com - rades, the

boys, of to - bac - co, good wine and a song! ————— For all -

Poco piu mosso e molto rubato.

tho' for a while, All the world seems to smile, And we .

know not a grief or a care. ————— There are times when we

find that our friends are un - kind, And we feel that the

world is un - fair. _____ But of friends I've a few who are

stead - fast and true, Good or ill though my for - tune may

be. _____ What is mine they may share, What I

need they will spare, So here's to my Com - rades and me. _____

ff *f* *molto accel.*

Molto piu mosso quasi Allegro.

CHORUS.

TENORS.

BASSES.

f

Then here's good cheer! Not

ff

one sigh! Al - though we

The musical score is for a chorus section. It consists of three systems of music. The first system includes staves for Tenors and Basses, with lyrics 'Then here's good cheer! Not'. The second system includes a piano accompaniment with a forte (*ff*) dynamic. The third system includes staves for Tenors and Basses, with lyrics 'one sigh! Al - though we'. The piano accompaniment continues in the third system. The tempo is 'Molto piu mosso quasi Allegro.' and the key signature has two flats (B-flat major).

know, ——— Soon it's Good - bye! ———

rit.

p *pp*

Meno mosso.

mf For all - tho' for a while all the world seems to smile, And we

pp For all - tho' for a while all the world seems to smile, And we

pp

know not a grief or a care. ——— There are times when we

know not a grief or a care. ——— There are times when we

find, That our friends are un - kind, And we feel that the

find, That our friends are un - kind, And we feel that the

world is un - fair. But of friends I've a few, Who are

stead - fast and true. — good or ill though my for - tune may

be. — What is mine they may share, What I need they will

spare, So here's to my Com - rades and me. —

No. 5.
4 5 1 1

Dream Love.

Piano.

Dream-ing, I have in seem-ing lived in a

fair - y - land! _____ Cas - tles had I, and vas - sals had I, to

kiss my hand! _____ My lands stretch-ing from sea to sea!

ten.

ten.

Is - lands send-ing their gold to me! Plea - sure there, with-out mea - sure!

The first system of the musical score. The vocal line (treble clef) begins with a tenor note, followed by a triplet of eighth notes. The piano accompaniment (grand staff) features chords and moving lines in both hands, with a triplet of eighth notes in the right hand.

Morn-ing or night, all was de - light! To me, came then to

The second system of the musical score. The vocal line continues with triplet eighth notes. The piano accompaniment includes a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand.

woo me, Lov - ers, a score or more!_____

The third system of the musical score. The vocal line concludes with a triplet of eighth notes. The piano accompaniment features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand.

Laughed I, gai-ly, and chaffed I, When they de - vo-tion swore!_____

Yet one diff-'rent from all the rest, Filled my heart with a

vage un - rest! Till my soul to me whis-pered, "It is he!

He a - lone! Thy love! Thine own!_____ Ah, but a -

accel. rit. p a tempo. accel. rit.

las! I found 'twas on - ly dream - ing! What came to pass I found was naught but

accel. rit. p a tempo. accel. rit.

p a tempo. rit.

seem - ing! And yet the one that in my dream I love — Will some - day

p rit.

appassionato.

come to me, I know, and his de - vo - tion prove! Ah me! How

l.h.

accel. rit. p a tempo. accel. rit.

sad - ly do I long to meet him! He'll see how glad - ly with a song I'll

accel. rit. p a tempo. rit.

p atempo.

greet him! So to my dream love I will con-stant be, — Till thro' the

Piu mosso.

world he search-es and at last, at last comes back to me! Come! Come! When-e'er thy

search is o'er come back to me! Come! Oh, Come, For—

— I wait and watch my love for thee! Come! Come! The fond-ness

of — my — dream - ing help me prove! Come! Oh Come! For —

colla voce.

— I wait a watch for thee, my love! —

sfz *ff accel.*

— As thou art mine! — I'm — thine! —

sfz *animato.*

sfz

No. 6. A Soldier's Life Is Never Long.

Moderato.

Piano.

ppp

ppp

The musical score is written for piano in G major (one sharp) and 2/4 time. It consists of four systems of music. The first system begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Moderato.' and the dynamics are 'ppp' (pianissimo). The second system continues the melody and accompaniment. The third system features triplets in the treble clef and a 'pp poco a poco cresc.' (pianissimo, gradually increasing) instruction. The fourth system concludes the piece with a final triplet in the treble clef. The bass clef accompaniment consists of a steady eighth-note pattern throughout.

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First system of piano introduction. Treble and bass staves. Treble staff features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. Dynamics include *p* (piano) and *p*.

Second system of piano introduction. Treble and bass staves. Treble staff features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. Dynamics include *p* (piano).

CHORUS.

TWO GIRLS.
Hol - la! —

TWO GRISETTES.
Tra la — la la la

TWO PEASANTS.
Bou - jour! —

TWO SOLDIERS.
Sol - diers we love

Deux bock!

Third system of piano introduction. Treble and bass staves. Treble staff features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. Dynamics include *p* (piano).

Some Cig-ar-ettes

la la la la la la la

song and dance in an - y old key!

TWO PEASANTS.

Sit

Leggiero.

a' vous

Tra la la la la la

TWO OLD WOMEN.

For

Ab - sinthe

FOUR SOLDIERS.

down! A

sfz

la! _____

me bring cof - fee or some tea! _____

Wine _____

f

sol - diers life is a bus - y one, mer - ry one, hap - py one!

staccato.

p

Tra la la la la la la _____

FOUR SOLDIERS. *mf*

A sol - diers life is a lu - sy one, mer - ry one

Noticing Girls.

Here's a seat! Oh,

sfp

Wine! —

tra la la la

tra la la la

FOUR SAILORS.

hap-py one. hol la he — Bring wine, gar-con and

see how neat! Bring a jug of wine, — gar-con —

la la la tra la la tra la la la la la la

la la la

cogn-ac fine, heh — bring

— and bring it now — hur-ry up, hur-ry

la la la la la la la

wine! up!

Tra la la la la la

ff *f*

la la la la Tra la la la la la la la la la la

ff *f*

la la la la Tra la la la la la la la la la la

ff *f*

Bring us wine, gar - con come

Sol - diers, we love song and dance and wine and wo - men fine

The first system of the musical score. It consists of four staves. The top two staves are vocal staves in treble clef with a key signature of two sharps (F# and C#). The bottom two staves are piano accompaniment staves in bass clef with the same key signature. The piano part features a prominent triplet pattern in the right hand and a steady bass line in the left hand. The lyrics are: "Bring us wine, gar - con come" for the vocal part and "Sol - diers, we love song and dance and wine and wo - men fine" for the piano part.

Tra la la la la la

bring us wine and cogn - ac fine Tra la la la

Sol - diers we love song and dance and wine and wo - men

Tra la Tra

The second system of the musical score. It continues the vocal and piano parts. The vocal part has the lyrics: "Tra la la la la la", "bring us wine and cogn - ac fine Tra la la la", and "Sol - diers we love song and dance and wine and wo - men". The piano part continues with the same triplet pattern and bass line. The lyrics "Tra la" are also written below the piano part.

la la tra la la la la tra la la

tra la la tra la la tra la la

tra la la tra la la

la tra la la la la tra la la

ff sempre piu cresc.

tra la la la la Tra la la la la tra la la la la Tra la la la la

tra la la la la tra la la la la tra la la la la

Tra la la la la Tra la la la la

Heh, bring wine, bring wine, Heh, bring wine bring wine

ff *sfffz* *sfffz*

First system of a musical score, measures 1-4. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is two sharps (F# and C#). The vocal parts sing "Tra la" in measure 1, "Tra la" in measure 2, and "tra" in measure 3. The piano accompaniment consists of chords in the right hand and eighth-note patterns in the left hand. Measure 4 contains triplets in both hands. The dynamic marking *sffz* appears at the end of measure 4.

Tra la Tra la tra

Tra la Tra la tra

Tra la Tra la tra

tra la tra la tra

sffz

Second system of a musical score, measures 5-8. It continues with four vocal staves and piano accompaniment. The vocal parts sing "la" in measure 5, and have rests in measures 6, 7, and 8. The piano accompaniment features triplets in both hands across measures 5-8. The dynamic marking *sffz* is present at the beginning of measure 5.

la

la

la

la

sffz

fff *sfz*

Tra la la la la A sol - diers life is nev - er long! So

fff *sfz*

Tra la la la la A sol - diers life is nev - er long! So

fff *sfz*

fff So

fff *Tutta forza.* *ffff*

drink from plea - sures cup! Tri - quons! Bot - toms up! Tra la

drink from plea - sures cup! Tri - quons! Bot - toms up! Tra la

sfz

la la la! A health to wo - men wine and song! To grief we

la la la! A health to wo - men wine and song! To grief we

la la la! A health to wo - men wine and song! To grief we

say "a bas!" So vive la joie! Tra la

say "a bas!" So vive la joie! Tra la

say "a bas!" So vive la joie! Tra la

la la la! A sol - diers life is nev - er long! So drink from

la la la! A sol - diers life is nev - er long! So drink from

la la la! A sol - diers life is nev - er long! So drink from

The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

The piano accompaniment continues with a consistent rhythmic pattern of eighth notes in the left hand and block chords in the right hand.

plea - sures cup! Trin - quons! Bot - toms up! Tra la la la! A

plea - sures cup! Trin - quons! Bot - toms up! Tra la la la! A

plea - sures cup! Trin - quons! Bot - toms up! Tra la la la! A

The piano accompaniment continues with the same rhythmic pattern.

The piano accompaniment continues with the same rhythmic pattern.

health to wo - men, wine and song! To grief we say "a bas!" So vive la

health to wo - men, wine and song! To grief we say "a bas!" So vive la

joie! So drink! So drink!

joie! So drink! So drink!

sfz *sfz* *cresc.* *sfz*

No 7.
4 5 1 0

Oh! Oh! Oh!

Allegro.

Piano.

The musical score is written for piano and voice. The piano part begins with a treble clef, a key signature of one sharp (F#), and a time signature of 6/8. It features a series of chords and eighth-note patterns. The vocal part enters with a melody in the same key and time signature. The lyrics are written below the vocal staff, with some lines split across two staves. The score includes dynamic markings such as *f* (forte), *sfz* (sforzando), and *p* (piano). The tempo is marked 'Allegro.'.

Let me tell to you, mon cher! Of a hor - ri - ble af -
 Now up - on ze same steam - aire Was a Yan - kee mil - lion -
 "Ah," said he, "the wa - ter's fine, But I much pre - fer some
 In my room I go be - low, Till the wind no long - er

fair. _____ Zat hap - pened en route from gay Pa - ree! While
 aire. _____ With no - bod - y with him but his wife! Oh,
 wine!" _____ "Just fol - low me to the up - per deck, Where
 blow! _____ Zen quick - ly I start to feel so fine, I

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sail - ing up - on ze roll - ing sea, up - on ze roll - ing
 it was ze chance of all my life, ze chance of all my
 no - bod - y else can 'rub - baire - neck,' no - bod - y rub - baire -
 zink I would like to drink some wine, a bot - tle or two of

sea! _____ How I suf - fered on zat steam - aire!
 life! _____ For so ter - ri - bly plain was she
 neck!" _____ "I've a suite_ there all my own!"
 wine! _____ When I drink it I am so gay!

p Oh! oh oh oh! Oh! Oh! Oh! I'm so sick with
 Oh! oh oh oh! Oh! Oh! Oh! He was glad to
 Oh! oh oh oh! Oh! Oh! Oh! "We can wine and
 Oh! oh oh oh! Oh! Oh! Oh! I just love to

rit.

mal de mer! Oh, oh oh oh! Oh! Oh! I
 flirt with me! Oh, oh oh oh! Oh! Oh! I
 dine a - lone!" Oh, oh oh oh! Oh! Oh! I
 feel zat way! Oh, oh oh oh! Oh! Oh! I

rit. *poco rit.* *pp*

Meno mosso.

did not know what I should do! I did not know what
 did not know what I should do! I did not know what
 did not know what I should do! I did not know what
 did not know what I should do! I did not know what

staccatissimo.

I should say! My face was pale! My lips were blue, Al -
 I should say! When he said: "Take a walk with me." For
 I should say! My face turned green, When he said "Dine!" I
 I should say! I go to seek Mon - sieur a - bove, And

though my cheeks were red, I knew! I said: "Oh, cap-tain, stop ze ship! I'd
we were on ze roll-ing sea! I wished to make a hit with him, I
could not bear to *think* of wine! And so I made my-self to smile, And
in his suite a'-mak-ing love! I find him with his home-ly wife! It

like to walk you know!" No more for me ze roll-ing sea!
could not an swer "No!" And so we start to prom-en-ade, (But)
say: "Mon-sieur, No, No!" "A suite for us is dan-ger-ous!
was a dread-ful blow! Zat he should be un-true to me!

poco allarg.

Tempo I.

1-4 Oh! oh oh oh, oh! Oh! Oh!

ENSEMBLE. Oh! Oh oh oh! Oh! Oh!

Tempo I.

p accel.

f

sfz

4509 No 8.

A Soldier's Love!

Andante.

poco rit.

Once a lit - tle

Piano. *mf* *poco rit.*

a tempo.

sol - dier, — lit - tle wood - en. sol - dier, In a lit - tle

p a tempo.

ten.

Punch and Ju - dy show! Loved a lit - tle danc - er —

dain - ty lit - tle danc - er. — in a lit - tle bal - let

gown you know. But he could not tell her —

rit. *a tempo.*

rit. *a tempo.*

Nev - er could he tell her, That to her he'd lost his

sol - dier's heart. For by means of strings and oth - er cru - el

things, They seemed • to be for - ev - er kept a -

rit.

Tempo di Valse lento. *a tempo.*

part. _____ Yet he loved her so mad - ly, He'd die for her

pp dolce. *a tempo.*

poco accel.

glad - ly, And soft - ly, sad - ly he would sigh. "If

poco accel.

she on - ly knew that to her I am true, I am sure that to my

pp rit. *a tempo.*

love her heart would fond-ly re-ply. But a - las! It was fa - ted, They

poco accel.

ne'er should be ma - ted His soul was filled with vain re -

poco accel.

a tempo.

grets! But sel - dom e'en mor - tals may en - ter the por - tals, Of

a tempo.

love and so it is with Ma - rion - ettes.

rit.

Band Behind Scene.

No 9.

Tempo di Valse.

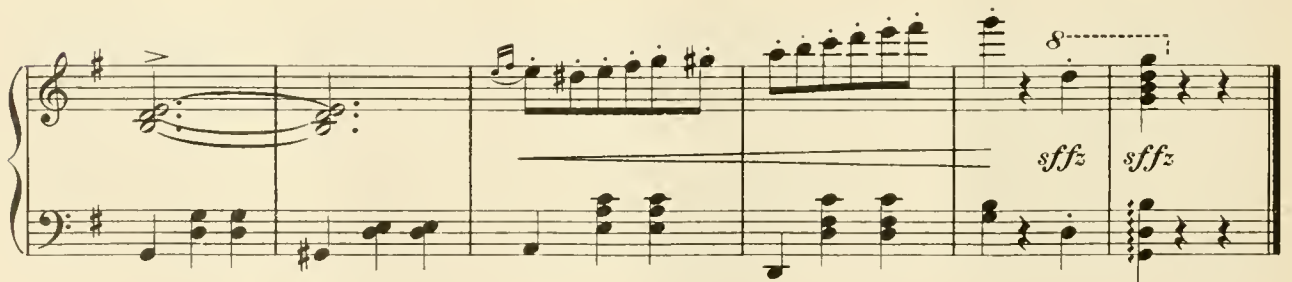
Piano.

The musical score is written for piano and is in 3/4 time. It begins with a treble and bass staff. The key signature has one sharp (F#). The tempo is marked 'Tempo di Valse.' and the dynamics are 'Piano.' and 'p'. The score consists of five systems of music. The first system has a repeat sign and a dynamic marking 'p'. The second and third systems continue the melody and harmony. The fourth system has a first and second ending bracket. The fifth system concludes the piece with a final cadence.

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Nº 10.

Finale Act I.

Piano.

Cello. *pppp*

pppp

poco accel.

ppp

ppp

The first system of musical notation consists of two staves. The upper staff contains a melodic line with a long slur spanning measures 1 and 2, and a final note in measure 3. The lower staff contains a bass line with a long slur spanning measures 1 and 2, and a final note in measure 3. The key signature has one sharp (F#).

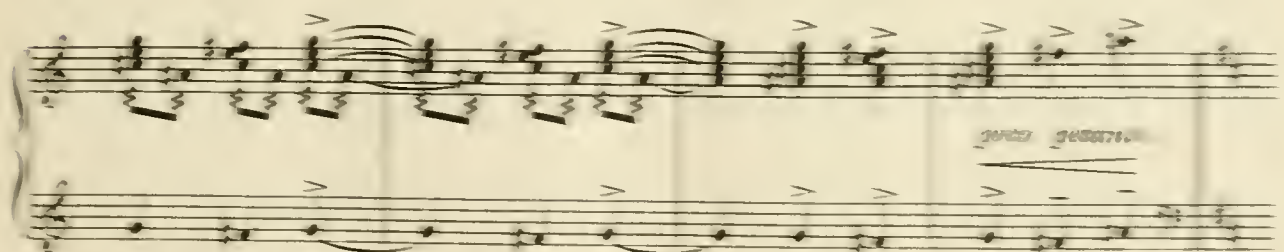
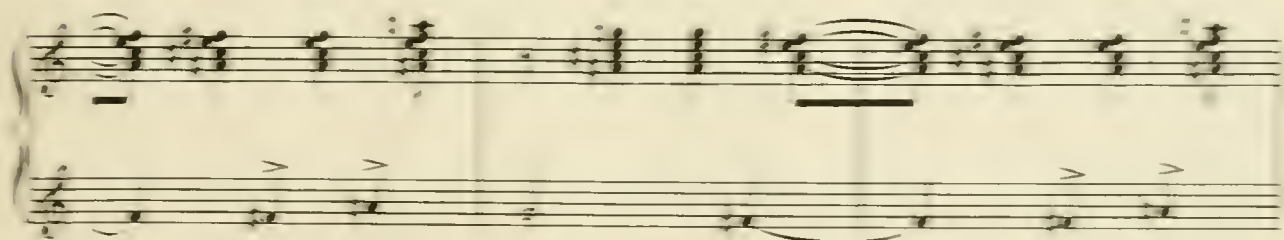
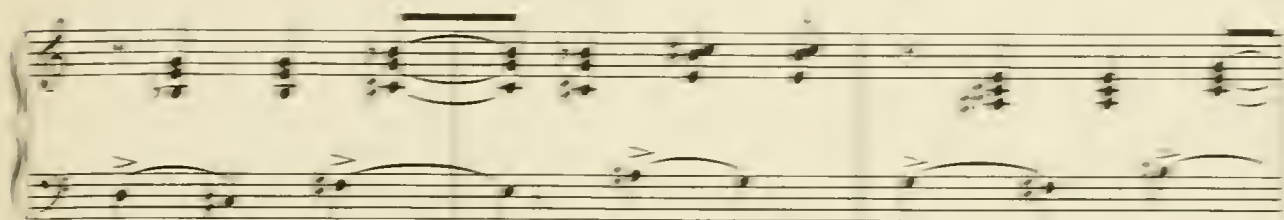
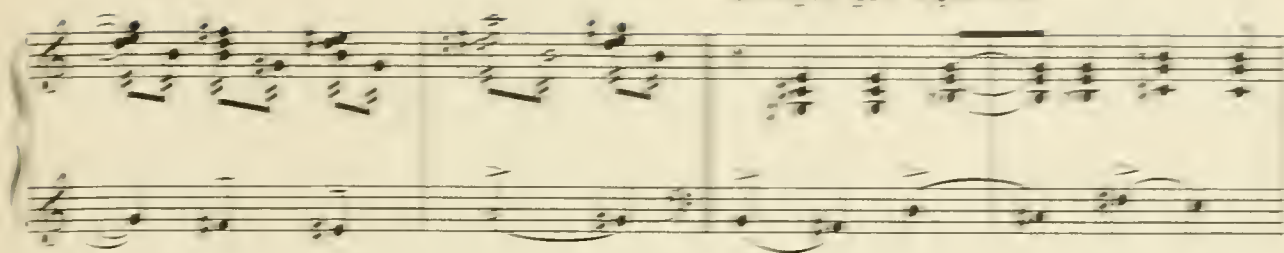
The second system of musical notation consists of two staves. The upper staff contains a melodic line with a long slur spanning measures 4 and 5, and a final note in measure 6. The lower staff contains a bass line with a long slur spanning measures 4 and 5, and a final note in measure 6. The key signature has one sharp (F#).

The third system of musical notation consists of two staves. The upper staff contains a melodic line with a long slur spanning measures 7 and 8, and a final note in measure 9. The lower staff contains a bass line with a long slur spanning measures 7 and 8, and a final note in measure 9. The key signature has one sharp (F#).

The fourth system of musical notation consists of two staves. The upper staff contains a melodic line with a long slur spanning measures 10 and 11, and a final note in measure 12. The lower staff contains a bass line with a long slur spanning measures 10 and 11, and a final note in measure 12. The key signature has one sharp (F#).

The fifth system of musical notation consists of two staves. The upper staff contains a melodic line with a long slur spanning measures 13 and 14, and a final note in measure 15. The lower staff contains a bass line with a long slur spanning measures 13 and 14, and a final note in measure 15. The key signature has one sharp (F#).

Sempre più agitato



Molto agitato.

ten.

fp a tempo.

fpp

ten.

fp molto cresc.

ten.

cresc. possibile.

ATHENEE pushes Bordenave through doorway, locking the door—

8

ff *fff* *sfz*

Trembling, pours out glass of water, while about to drink, Chorus is heard approaching.

She crosses to table (centre of stage)

sfp *sfz* *pppp*

Tempo di Marcia.

Coming nearer.

CHORUS BEHIND THE SCENE.

sfz *sfz* *sfz*

Tra la la la la la Sol-dier's life is nev-er long! So

Tra la la la la la Sol-dier's life is nev-er long! So

Tra la la la

p molto cresc.

Chorus enters. *ff*

drink from pleas-ure's cup Trinq - uons bot - tom up! Tra la

drink from pleas-ure's cup Trinq - uons bot - tom up! Tra la

sempre cresc. *ff*

Tra la

Mother Justine Stop your noise!

la la la la Health to wom - en, wine and Crosses and bends over
Athenae.

la la la la Health to wom - en, wine and

sfz *sfz*

ff a tempo.

ad lib. Exclamations from chorus "She's all right"

Tra la la la la la la

"Let's have a good time" etc, etc. Tra la la la la la la

ff *ff a tempo.* *sfz*

Sol - dier's life is nev - er long! Justine explains to the crowd that Athenee is ill.

Sol - dier's life is nev - er long!

sfz

Tra la la la la A sol - dier's life —

ff *sfpp*

BORDENAVE (from within)
 "Let me out, you little devil — let me out!"

p a tempo. *ppp a tempo.*

Three knocks are heard from within.

What is that! What is that!

p *ppp*

What is that! What is that!

p *ppp*

pppp *a tempo.*

Athenee starts for door saying "I will show you
what it is!" (she opens door)

Chorus tacet al Fine.

Meno mosso.

Meno mosso.

rit. *fp*

sffz

p sfz

rit.

BORDENAVE enters, and startled at sight of crowd.
Un poco maestoso.

ATHENEE "I am not afraid of you now!
we are not alone!"

[illegible]

Turns to Armond, explaining situation.
Allegro rubato.

pp *accel.* *poco rit.* *accel.* *poco rit.*

ARMAND angrily starts for Bordenave
Agitato e poco a poco accel.

Agitato e poco a poco accel.

dim. e. sospirando.

rit. pp

sf a tempo.

pp

sf

and seems about to strike him with his glove. ATHENEE exclaims: "Remember he is your superior officer - but I am not in the army!"

sffz *sffz sfz sfz sfz* *sffz* *sffz ffz p*

sffz

ATHENEE strikes Bordenave across the face with the gloves she has taken from Armand.

Bordenave reels back into chair.

Athenee runs up stage to center door.

Allegro.

a tempo.

fff possibile. *f cresc. ed accel.*

ARMAND detained by some brother officers - calls: "Where are you going?"

ATHENEE turning, exclaims: "If you're interested, follow me!"

Allegro moderato.

sfz *ffp* *ff rit.* *ff a tempo.*

Tutta forza.

accel.



Presto.



End of 1st Act

No 11.

Opening Act II.

Molto appassionato e rubato.

Piano.

ff rit. *ff a tempo.* *accel.* *rit.* *pesante.* *rit.* *fff*

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Tempo di Marcia (animato.)

First system of musical notation. The piece is in 2/4 time with a key signature of one sharp (F#). The tempo is marked 'Tempo di Marcia (animato.)'. The system consists of two staves. The upper staff begins with a treble clef, a key signature of one sharp, and a 2/4 time signature. It features a series of chords and eighth notes, with a triplet of eighth notes marked with a '3' and a slur. The lower staff begins with a bass clef and a key signature of one sharp. It features a series of chords and eighth notes, with a triplet of eighth notes marked with a '3' and a slur. Dynamic markings include *sfz* and *ff*.

Second system of musical notation. The system continues with two staves. The upper staff features a series of chords and eighth notes, with a triplet of eighth notes marked with a '3' and a slur. The lower staff features a series of chords and eighth notes, with a triplet of eighth notes marked with a '3' and a slur. Dynamic markings include *sfz*.

Third system of musical notation. The system continues with two staves. The upper staff features a series of chords and eighth notes, with a triplet of eighth notes marked with a '3' and a slur. The lower staff features a series of chords and eighth notes, with a triplet of eighth notes marked with a '3' and a slur. Dynamic markings include *sfz*.

Fourth system of musical notation. The system continues with two staves. The upper staff features a series of chords and eighth notes, with a triplet of eighth notes marked with a '3' and a slur. The lower staff features a series of chords and eighth notes, with a triplet of eighth notes marked with a '3' and a slur. Dynamic markings include *sfz*.

Trumpets on stage.

Trumpets on stage. The score features a trumpet line with eighth-note triplets and a piano accompaniment. The piano part includes a first system with a piano introduction marked *8* and *sfz*, and a second system with a piano introduction marked *8* and *sfz*.

Band on stage.

Band on stage. The score features a band line with eighth-note triplets and a piano accompaniment. The piano part includes a piano introduction marked *8* and *sfz*.

Orchestra.

Orchestra. The score features an orchestra line with eighth-note triplets and a piano accompaniment. The piano part includes a piano introduction marked *8* and *sfz*.

Orchestra. The score features an orchestra line with eighth-note triplets and a piano accompaniment. The piano part includes a piano introduction marked *8* and *sfz*.

Orchestra. The score features an orchestra line with eighth-note triplets and a piano accompaniment. The piano part includes a piano introduction marked *8* and *sfz*.

This musical score is for a piano piece, page 86, in a key with two flats (B-flat major or D-flat minor). The score is organized into six systems, each consisting of a grand staff (treble and bass clefs) and a single treble staff. The notation includes various musical elements:

- System 1:** The grand staff features a series of chords and eighth-note patterns. The bass staff has a melodic line with accents and slurs. The single treble staff contains whole notes and rests. Dynamics include *sfz* (sforzando) and *sf* (sforzando).
- System 2:** The grand staff continues with similar chordal textures. The bass staff has a melodic line with accents. The single treble staff contains whole notes and rests.
- System 3:** The grand staff features a series of chords and eighth-note patterns. The bass staff has a melodic line with accents and slurs. The single treble staff contains whole notes and rests.
- System 4:** The grand staff continues with similar chordal textures. The bass staff has a melodic line with accents. The single treble staff contains whole notes and rests.
- System 5:** The grand staff features a series of chords and eighth-note patterns. The bass staff has a melodic line with accents and slurs. The single treble staff contains whole notes and rests.
- System 6:** The grand staff continues with similar chordal textures. The bass staff has a melodic line with accents. The single treble staff contains whole notes and rests.

The score includes various musical notations such as dynamics (*sfz*, *sf*), articulation (accents, slurs), and triplets (indicated by a '3' over a bracket). The notation is in a key with two flats (B-flat major or D-flat minor).

Listesso Tempo.

CHORUS.

pp Is - n't it beau - ti - ful weath - er to - day? Yes, aft - er the

pp Is - n't it beau - ti - ful weath - er to - day? Yes, aft - er the

Listesso Tempo.

8-----

storm! Par - is I think is ex - ceed - ing - ly gay!

storm! Par - is I think is ex - ceed - ing - ly gay!

8-----

ff

Oh! is - n't it warm! Wait - er, I'd like you to

Oh! is - n't it warm! Wait - er, I'd like you to

sfz

bring me an ice! You nev - er can tell in a love af - fair,

bring me an ice! You nev - er can tell in a love af - fair,

sfz

Wheth-er the end will be hap-py or sad, you see love is a lot-ter-y

Wheth-er the end will be hap-py or sad, you see love is a lot-ter-y

quite! —

quite! —

p

Stage Band.

Orchestre.

sfz sfz sfz

ff

The musical score is arranged in two systems, each with two staves. The top staff of each system is for the Stage Band, and the bottom staff is for the Orchestre. The key signature is B-flat major (two flats). The time signature is 4/4. The score consists of 10 measures. Measures 1-4 are the first system, and measures 5-10 are the second system. The Stage Band part features a melody in the right hand and a bass line in the left hand. The Orchestre part features a melody in the right hand and a bass line in the left hand. The score includes various musical notations such as notes, rests, beams, and dynamic markings like *sfz* and *ff*.

Stage Band.

CHORUS.

p Oh! by the way! Here's some - thing new! I have just

p Oh! by the way! Here's some - thing new! I have just

Orchestre. *p*

heard it this morn - ing, Have you? Ar - mand will wed this Ath - en -

heard it this morn - ing, Have you? Ar - mand will wed this Ath - en -

The musical score is written for a Stage Band, Chorus, and Orchestre. The Stage Band part is at the top, followed by the Chorus vocal lines with lyrics. Below the Chorus is the Orchestre part. The lyrics are: "Oh! by the way! Here's some - thing new! I have just" and "heard it this morn - ing, Have you? Ar - mand will wed this Ath - en -". The score includes various musical notations such as notes, rests, and dynamic markings like *p* (piano).

ee, 'Twill be quite soon. That is - n't

ee, 'Twill be quite soon. That is - n't

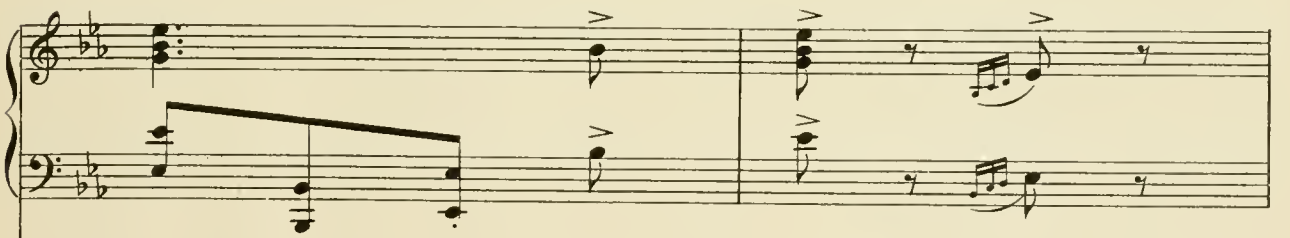
cresc.

true, He is en - gaged to Hel - ena, but in vain has this art - ful young

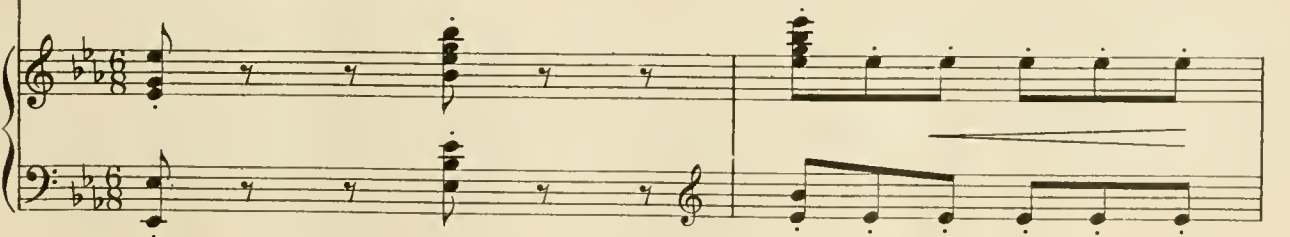
true, He is en - gaged to Hel - ena, but in vain has this art - ful young



ff Ath - en - ee tried to per - suade him, to make her his
ff Ath - en - ee tried to per - suade him, to make her his



bride; Yes in vain has she tried!
 bride; Yes in vain has she tried!



Musical score for piano and voice, page 94. The score is in B-flat major (two flats) and 4/4 time. It features piano accompaniment and a vocal line with lyrics. The piano part includes a triplet of eighth notes in the first measure of the first system. The vocal line has two parts, both with lyrics. The first system of the vocal line has a triplet of eighth notes in the first measure. The second system of the vocal line has a triplet of eighth notes in the first measure. The piano part has a triplet of eighth notes in the first measure of the first system. The vocal line has a triplet of eighth notes in the first measure of the first system. The piano part has a triplet of eighth notes in the first measure of the first system. The vocal line has a triplet of eighth notes in the first measure of the first system.

Oh! what a scan - dal in - deed!

If she should ev - er suc - ceed!



p molto cresc.

'Twill be some-thing to gos-sip a-bout, there's no doubt!

'Twill be some-thing to gos-sip a-bout, there's no doubt!

Vocal melody with piano accompaniment.

fp molto cresc.

Piano accompaniment for the vocal melody, featuring a forte piano and a crescendo.

Piano accompaniment featuring triplet figures in the right hand and rests in the left hand.

Piano accompaniment featuring long, sustained notes in the right hand and rests in the left hand.

Piano accompaniment featuring a melodic line in the right hand and a bass line in the left hand.

Musical score for piano and voice, page 96. The score is in B-flat major and 4/4 time. It features a piano introduction with a forte (*ff*) dynamic, followed by a vocal entry with a "bus." (bustling) instruction. The piano accompaniment includes triplet figures and sustained chords. The vocal part has lyrics "Oh!" and "ff".

The score is divided into three systems. The first system shows the piano introduction with a forte (*ff*) dynamic. The second system shows the vocal entry with a "bus." instruction and the piano accompaniment. The third system shows the piano accompaniment with a forte (*ff*) dynamic and the vocal part.

Everybody Else's Girl Looks Better To Me Than Mine.

4 5 1 3 N^o 12.

Andante, ma Scherzando.

Piano. *p* *poco accel.* *rall.*

There are
The

cer - tain traits of char - ac - ter that man - y men dis - play, Which in my -
wo - men have no sym - pa - thy with such a state of mind, Which is to

pp

self I've curbed as much as could be! But
them an in - fa - mous con - di - tion! But

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take a vote of an - y wo - man's club, and they will say That ev - en
learn the truth re - gard - ing an - y man, and you will find That they are

I am scarce - ly all I should be! I
all in quite the same po - si - tion! We

drink and gam - ble now and then and stay out late at night, Al -
seem to have a gen - e - ral ca - pac - i - ty for love, Which

tho' my vi - ces as a rule are few! But
seems to grow, when it has once be - gun! Al -

like the men of ev - 'ry clime I must con - fess, that all my time is
tho' I fear, po - lyg - a - my would nev - er make a hit with me! It's

tak - en up in try - ing to be true. _____ For
hard e - nough to get a - long with one! _____ Still

REFRAIN.

ev - e - ry bod - y els - e's girl looks bet - ter to me than mine! Each
 ev - e - ry bod - y els - e's girl looks bet - ter to me than mine! Per -

scherzando.

new one has for me a fas - ci - na - tion! I
 haps it is a weak - ness I in - her - it. In

don't know where the fault can be, and such a thing, it seems to me, De -
 bi - ble days of plen - ty all the men had ten or twen - ty, But to -

mands a psy - cho - log - ic ex - plan - a - tion. Why
 day, — what they would spend I couldn't spare it. It's

is it that when we're a-lone, my sweet-heart seems a queen? But
on-ly hu-man na-ture to de-sire what is not ours. We

pp

when I take her out with me to dine, Tho'
nev-er think the fruit we have is fine, As

pp

she may be su-perb-ly gowned, when I sit down and look a-round, Why
is the lus-cious look-ing peach that's hang-ing just be-yond our reach, So

ev-'ry bod-y els-e's girl looks bet-ter to me than mine!-
ev-'ry bod-y els-e's girl looks bet-ter to me than mine!-

poco rit.

No 13. If You Were I And I Were You.

DUET.
Helena and Fernand.

Moderato.

FERNAND.

Piano.

If you were

p accel.

fz

p a tempo.

HELENA.

What would you do?

I and I were you:

If I were

You think of

you of me I be so fond and true.

self _____ and not of me! _____

Then just sup- pose that you were

A string of pearls _____ for me I'd buy; _____

I _____ But, don't you

Ah yes! but that could prove how great my love you

know that pearls come high dear?—

sfz

Tempo di Valse Lento.

The musical score is written for voice and piano. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The tempo is marked 'Tempo di Valse Lento.'.

Vocal Part:

- Staff 1: see. ——— If you were I and I were
- Staff 2: you, then some one else we'd be; ——— And real - ly
- Staff 3: there's no tell - ing who might fall in love — with me. ———

Piano Part:

- Staff 1: *poco rit.* (first measure), *a tempo.* (second measure)
- Staff 2: Continuation of piano accompaniment, including a crescendo marking ^ above the fifth measure.
- Staff 3: Continuation of piano accompaniment.

But far or near, there's no one dear, could love you

as I do! So truth to tell its just as

well that I am I and you are you!

rit. portato.

poco rit.

poco rit.

Band Behind Scene.

No 14.

Tempo di Valse.

Piano.

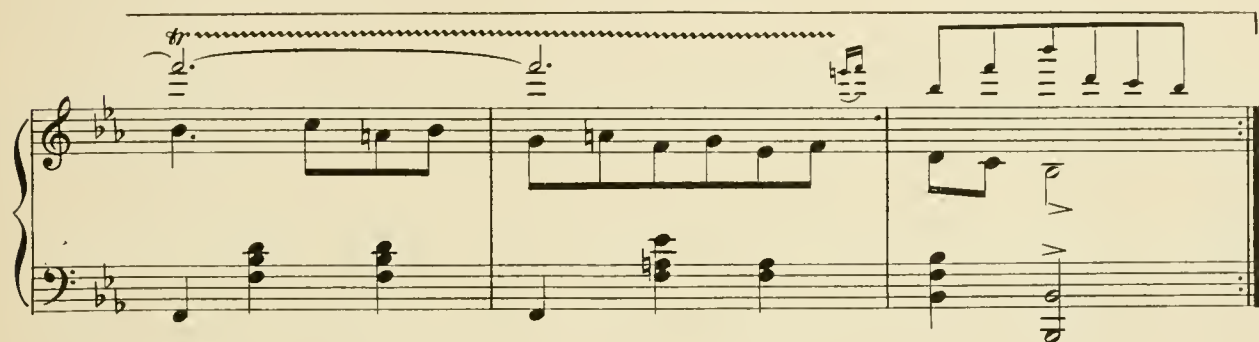
The musical score is written for piano and consists of four systems of two staves each. The key signature has two flats (B-flat and E-flat). The time signature is 3/4. The tempo is marked 'Tempo di Valse'. The score includes various musical notations such as treble and bass clefs, time signature, key signature, dynamics, and musical notation for notes, rests, and accidentals.

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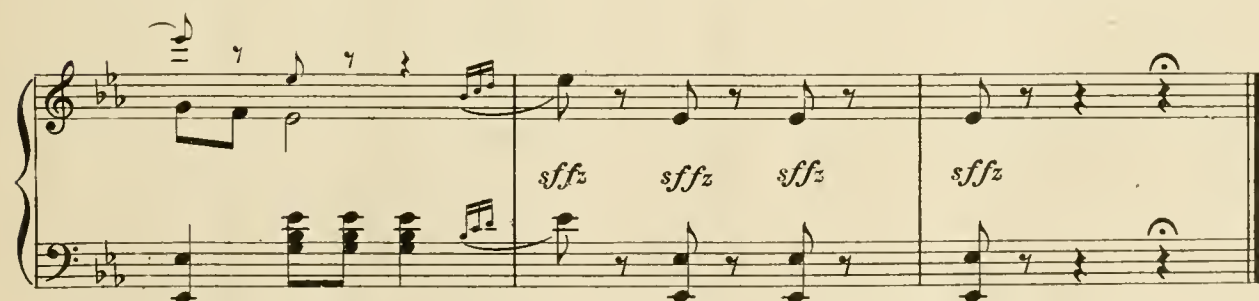
First system of musical notation. The treble clef staff begins with a *sfz* dynamic marking. The music features a melodic line in the treble and a supporting bass line. A first ending bracket labeled "1." spans the final measure of the system.



Second system of musical notation. The treble clef staff contains a first ending bracket labeled "2." over the first two measures. The system concludes with a double bar line.



Third system of musical notation. The treble clef staff begins with a second ending bracket labeled "2." over the first measure. The system concludes with a double bar line.



Fourth system of musical notation. The treble clef staff features a melodic line with a *sfz* dynamic marking. The bass clef staff features a supporting bass line with a *sfz* dynamic marking. The system concludes with a double bar line.

No 15a

What Is Love?

OCTETTE.

Allegretto grazioso.

Piano.

fp cresc.

Deep un - der - neath the o - cean I know such a pret - ty land, —

Piano ad lib. *p*

Far from the bil - lows mo - tion it lies on a cor - al strand! —

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There all the walls are gold - en, the street are of jew - els rare,—

Soft is the light that glim - mers from a - bove,—

from a - bove

All has an air of peace - ful - ness and love. Free from

from a - bove. All un - known — there, live a -

care — mer - maids, All un - known — there, live a -

lone — there! Harps, they're string - ing, ev - er sing - ing:

lone — there! Ev - - er sing - ing:

poco a poco rit.

Poco piu mosso.

What is love we pray, and does it on - ly last a day? For tho' we're

2nd time pp

What is love? pray

2nd time pp

Poco piu mosso.

2nd time pp

hap - py quite, we think we might be hap - pi - er, if love would

does it last a

On - ly come our way, So
 come our way; So What are we to do For an - y
 day? How much
 men we nev - er knew? And they will nev - er know how
 sor - row, how

much of bliss And min-gled sor-row they will miss."

much bliss they will miss, how much they'll miss."

1.

2. *poco rit.*

min-gled sor-row they will miss."

rit.

they will miss, how much bliss they'll miss."

2. *poco rit.*

ppp

No 15b

The Man And The Maid.

OCTETTE.

Tempo Giusto.

SOPRANO I.
ALTO I.

TENOR I.
BASS I.

SOPRANO II.
ALTO II.

TENOR II.
BASS II.

Piano
ad Libitum.

unis.
Said the man un - to the maid:

unis.
Said the man un - to the maid:

unis.
Said the man un - to the maid:

unis.
Said the man un - to the maid:

p *sfz* *p*

f "Won't you let me steal a lit - tle kiss dear?" *p unis.* To the man the

f "Let me steal a kiss." *p unis.* To the man the

f "Won't you let me steal a kiss." *p unis.* To the man the

f *p*

maid then said: "Not till aft - er I be - come your bride." I'm your bride." Not till I'm your bride." Not till I be - come your bride."

So He wed her ver - y soon and start - ed off up -
So he wed her ver - y soon and start - ed off up -
So he wed

on the hon - ey - moon. — Ah! *pp* Ah! —

on the hon - ey - moon. — *pp* Ah! —

her Ah! — Ah! —

her Ah! — Ah! —

pp Ah! —

pp Ah! —

rit. *unis.* "Had you kissed me dear" said he,

unis. *unis.* "Had you kissed me dear" said he,

Ah! *rit.* *p*

poco rit e dim.

f "I am sure I nev-er should have wed you." "I knew that old boy" said she,
I would not have wed."
f "Nev-er should I have wed you." "I knew that old boy" said she.

f *p poco rit e dim.*

f accell.

f "I had that ex-per-i-ence be-fore." *rit.*
f "I had that ex-per-i-ence be-fore, be-fore!" *rit.*

f accell. *rit.* *p*

I'll Be Married To The Music Of A Military Band.

No 16.

Tempo di Marcia (animato.)

Piano.

The musical score is written in 2/4 time. The piano part begins with a *ff* dynamic, followed by *sfz* and *p* markings. The vocal melody is in the treble clef, with lyrics in both English and German. The piano accompaniment includes chords and single notes, with a *f marcato* section in the final system.

Dere are man - y kinds of art! Each one plays a use - ful part,
 Moo - sic is a fun - ny thing, Ven you're hap - py you vill sing.

Moo - sic is great - est of dem all! It can
 Dat makes de peo - ple round you sad! De me -

help us to be glad or cheer de soul, ven ve are sad in search of
chan-i-cal pi-a-no wid de moo-sic from a can Oh! dat would

fp *f*

plea-sure Or off on du-ty's call!
quick-ly drive an-y-bod-y mad.

sfz *tr*

Rag-time or de slow Pa-vane, Dream-y Waltz or gay Can-can!
Ven de He-ro-ine must go Out in-to de driv-ing snow,

f *p*

Moo-sic's de joy of ev-'ry land! But ven
Moo-sic will shiv-er at her shame! Dey play

f *p* *marc.*

all is done and said, And you are go - ing to be wed, Dere iss no
march - es ven you're wed, And dey play march - es ven you're dead, I von - der

fp

moo - sic dat's e - qual to a band! I'll be
if dey con - sid - er it's de same!

REFRAIN.

mar - ried to de moo - sic of a mil - i - ta - ry band! And ven I

sfz *sfz* *sfz* *sfz* *fp* *p*

take her by de hand, I'll feel so grand and fan - cy! I will

fp *ff*

bet you ve vill be de hap - piest coup - le in de land,

Ven ve are mar-ried to de moo-sic' of a band!

TENORS.

I'll be	mar-ried to de	moo-sic of a	mil-i-ta-ry band, ta ta
---------	----------------	--------------	-------------------------

BASS I.

I'll be	mar-ried to de	moo-sic of a	mil-i-ta-ry band
---------	----------------	--------------	------------------

BASS II.

I'll be mar - ried to de mu - sic of a band, zing

ra ta ta ta ta ta ta ta, I'll feel so

And ven I take her by de hand I'll feel so

boom! zing boom! Moo - sic of a band, zing boom! zing boom!

ff grand And fan - cy! I vill bet you ve vill be de hap - piest

ff grand And fan - cy! I vill bet you ve vill be the hap - piest

zing boom! And fan - cy! I vill be de hap - piest

ff *sfz* *sfz* *sfz* *sfz*

coup - le in de land, ta ta ta Ven ve are mar - ried to de

coup - le in de land ——— Ven ve are mar - ried to de

coup - le in de land zing boom! Ven ve are mar - ried to de

sfz

moo - sic of a band! *ff* *D. S.*

moo - sic of a band! *ff* *D. S.*

moo - sic of a band! *ff*

sfz *sfz* *sfz* *D. S.*

Finale Act II.

No 17.

Tempo di Marcia.

Piano.

I'll be mar-ried to de moo-sic of a

mil - i - ta - ry band! And ven I take her by de hand,

I'll feel so grand and fan - cy! I will bet you, ve vill

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be de hap - piest coup - le in de land, — Ven ve are mar - ried to de

sfz sfz fp brillante.

moo - sic of a band! — I'll be mar - ried to de

ff ff sfz sfz

moo - sic of a mil - i - ta - ry band, — And ven I take her by de hand, —

— I'll feel so grand And fan - cy! I vill bet you, ve vill

ff ff sfz sfz

be de hap - piest coup - le in de land, ——— Ven ve are

sfz

mar - ried to de moo - sic of a band! Yet he

sfz *poco rit.*

Tempo di Valse.

loved her so mad - ly, He'd die for her glad - ly, And soft - ly, sad - ly

a tempo. *poco accel.*

f a tempo. *poco accel.*

he would sigh: "If she on - ly knew that to her I am true, I am

rit. *a tempo.*

sure that to my love her heart would fond - ly re - ply." But a - las! It was

rit. *dolce.* *a tempo.*

poco accel.

fa - ted, They ne'er should be ma - ted. His soul was filled with vain re -

poco accel.

a tempo.

grets! But sel - dom e'en mor - tals may en - ter the por - tals Of

a tempo.

love, and so it is with Mar - io - nettes.

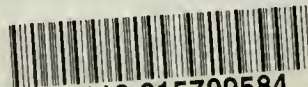
rit.





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